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MANAROLA
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BRUSH AND PENCIL.

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THE PERMANENT COLLECTIONS IN THE MUSEUM OF THE ART INSTITUTE OF CHICAGO.

VIII.—The Munger Collection.

NO review of a collection of paintings is very satisfactory unless free access may be had to the pictures themselves. Our illustrations will overcome part of this objection, although it is sometimes next to impossible, for mechanical reasons, to reproduce certain works, and they are often the ones generally most desired. So in our choice of reproductions we have been guided at times by mechanical, rather than purely artistic considerations, while our space only allows a limited number of illustrations, however chosen.

Mention was made in the first paper on this Munger collection (which appeared in the October number of *BRUSH AND PENCIL*) of "The Vidette," by J. L. E. Meissonier. It is one of the most valuable paintings in the collection and an example of the painter's genius not often met with. Meissonier, inspired by the minute finish and elegance of certain of the Dutch masters, has given us a number of remarkable pictures of small dimensions and elaborate detail. "The Vidette" is a large canvas for Meissonier, which displays not hundreds of figures drawn to a greatly reduced scale, but a single soldier on his horse, in a landscape of simple but extended horizon. The beauty and precision of his consummate draftsmanship, and his keen appreciation of outdoor effects with realistic color—better in the group than in the landscape—are finely rendered. The tone of the picture is agreeable, the landscape is delicate in soft greens and grays, over which is spread a tender light-blue sky dappled with clouds of soft yellow-white, all serving as a background for the horse and rider, which are painted with much greater firmness and directness and more positive color. Too much so, perhaps, for the ground lacks solidity and reality by the comparison. This criticism may be made on certain other works by the great painter of Napoleon, in which figures appear in landscape. Meissonier was a figure painter and his landscapes were settings for the people of his creative genius, but they might have had the necessary solidity, which is the chief characteristic of *terra firma*, without any sacrifice to the human element. J. F. Millet is a good example of completeness in this respect. Troyon, in his

fine canvas of landscape with cattle — No. 119 — renders this problem with fine results.

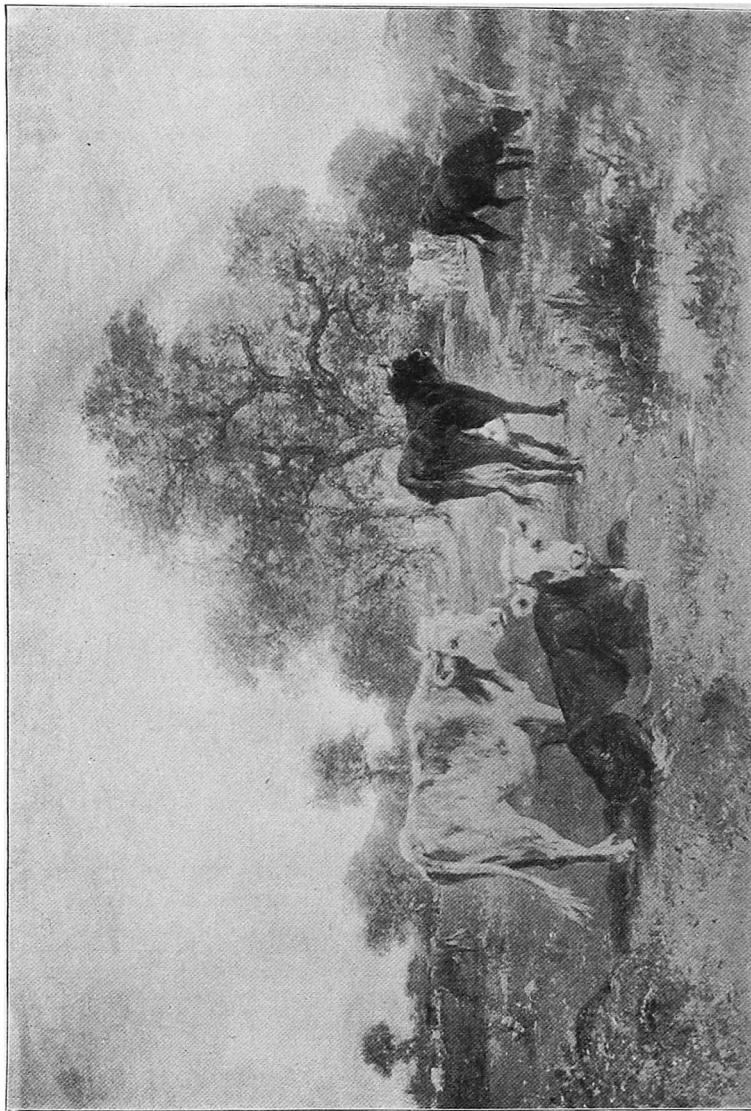
There is a large Corot, "Just Before Sunrise" — No. 115 — which is richer and darker than many of the early morning effects by which he is commonly known. The design is on classic lines and is very serene and impressive. What a difference there is between the rational, concrete precision of Meissonier's "Vidette" and the emotional, synthetical and suggestive touch of Corot in this beautiful canvas. The field of art is wide, there is room enough for anyone who does his work well, and comparisons are odious. Let us enjoy the excellences of each and be thankful.

Alfred Walhberg, a Swedish painter, pupil of the old Düsseldorf Academy, and later — fortunately — of Daubigny and Corot, shows, in his "Moonlight," a decided strength and dramatic quality. It is too brown for our present eyesight, which loves to sport in greens, purples and blues. Perhaps, after awhile, as the pendulum of taste swings back, the browns and other rich tones will be again in vogue. Just now a moonlight without a quantity of purple would be considered no moonlight at all. It was a well-known American artist who said, if he was to paint a moonlight, he would use emerald-green. From bitumen-brown to emerald-green is a color range sufficient to satisfy any taste, let it be ever so individual or particular.

Isabey was a strong painter in his day — 1804-1886 — and delighted in a full brush with strong color. He deserves to be better known. His "Tempest" is dramatically conceived and rich in color. I hope I may be pardoned for the frequent use of the word "dramatic." It seems to characterize much of the work done about 1830. The present-day artist deals less with the story-telling element, is more scientific and realistic, and often paints with an idea of color for its own sake. Delicate harmonies of tone and tint supplant the sturdy richness and effect of these earlier artists. Light rather than richness is the prevailing characteristic of our current art.

There is a landscape belonging to the Dutch school of a generation ago that is interesting for a peculiar treatment that stood then for realism. It is by Koekkoek, and is dated 1852. Our American Hudson River School, so called, carried out these same traditions of faithfulness to detail, and a certain literalness in expressing facts. They were honest workers, and their canvases stand the wear of time much better than some of the more tricky and effective modern productions — cracking less and keeping their color.

No collection of pictures is complete without an Adolf Schreyer, the painter of *picturesque* horses. It may be difficult to account for this choice, but such is the fact. Schreyer was a painter of pictures, but I fear his reputation has not increased since his death, a few years ago. When we compare his knowledge and drawing of a horse with Meissonier's, we find



CATTLE IN THE MEADOW LANDS
BY ÉMILE VAN MARCKE

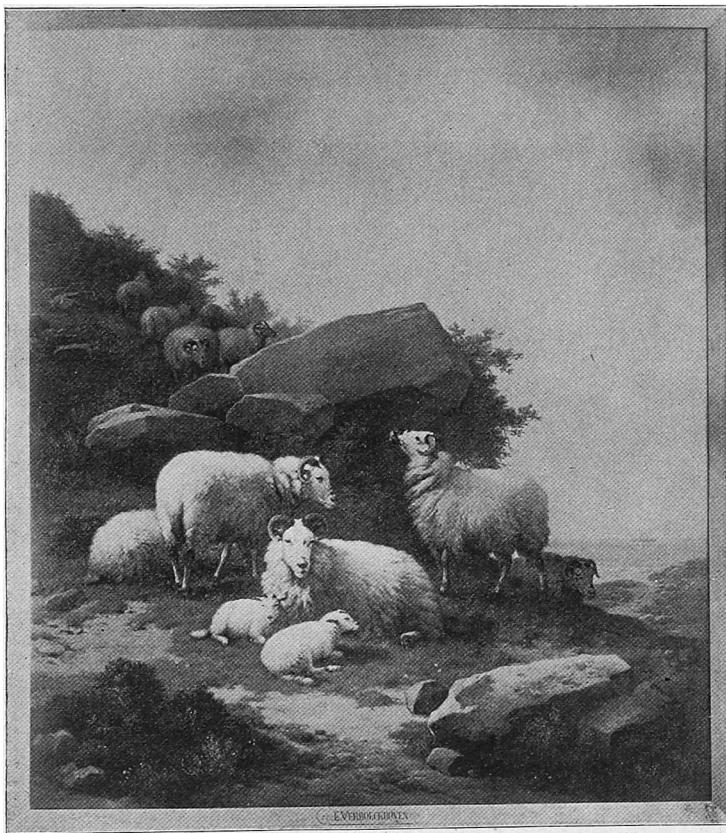
neither bone, flesh nor hair. It is paint every time. His work is sensational and florid, his drawing and painting decidedly inaccurate and evasive, while the general result of color and composition is interesting and attractive.



STOP YOUR CRYING, BY CASANOVA Y ESTORACH.

tive despite all technical defects. Schreyer is a good example of the people's artist, and, like Doré, his story and incident are strongly enough told and are sufficiently interesting to outweigh, in the consideration of the masses, every fault of good art.

There are other landscapes by A. Achenbach, of the German school, by Ziem, who has a characteristically rich evening, full of fine color and free brushwork, and a most remarkable canvas by the great Courbet, that I feel sure would never pass a modern American jury to any of our exhibitions, let them be ever so local or unimportant. It is an Alpine scene with a back-



ON THE HILLSIDE, BY EUGÈNE VERBOECKHOVEN.

ground of black mountains without distance. I am a great lover of Courbet, but I can find little in this picture, beyond the signature, to admire.

Michetti, in his large decorative composition "Springtime and Love," strikes an entirely new note and a new theme. Here is an artist's picture, full of color charm, delicate and playful sentiment, entrancing treatment, that reminds one of Fortuny—a canvas filled with interest and clever



IN THE HARVEST FIELD
BY JULIEN DUPRÉ



THE VIDETTE
BY J. L. EARNEST MEISSONIER

craftsmanship. It represents a number of children, more or less draped, dancing, sleeping, lounging, posing, climbing trees, doing anything and everything in a most graceful, sportive and childlike fashion. We are on the brow of a grassy, undulating hill overlooking the sleepy blue sea streaked and flecked with cloud shadows. In the foreground is placed a dog of low degree, staring at the spectator with one large glassy eye. This is a strange conceit, but serves as a key to the artist's intention that the whole performance is not to be taken too seriously. The shadows are inky and out of harmony, but the beauty of drawing in the details of the graceful



THE ORDER TO MOUNT, BY PAUL-LÉON JAZET.

figures, and the surprises everywhere in design and color make this picture one of alluring interest.

Casanova y Estorach is a Spanish genre painter, very popular with the public and a well-trained artist, having studied with Madrazo in the Madrid Academy. Much of his work has been done in Paris, and our illustration, from his picture "Stop Your Crying," is dated Paris, 1890. Little comment is needed, for the baby is speaking for itself. The monk is better painted than the other figures, and offers a strong contrast in expression and complexion. It is a small work.

Under it hangs a very remarkable water color by J. G. Vibert, of the modern French school. It represents "The Trial of Pierrot," and is done

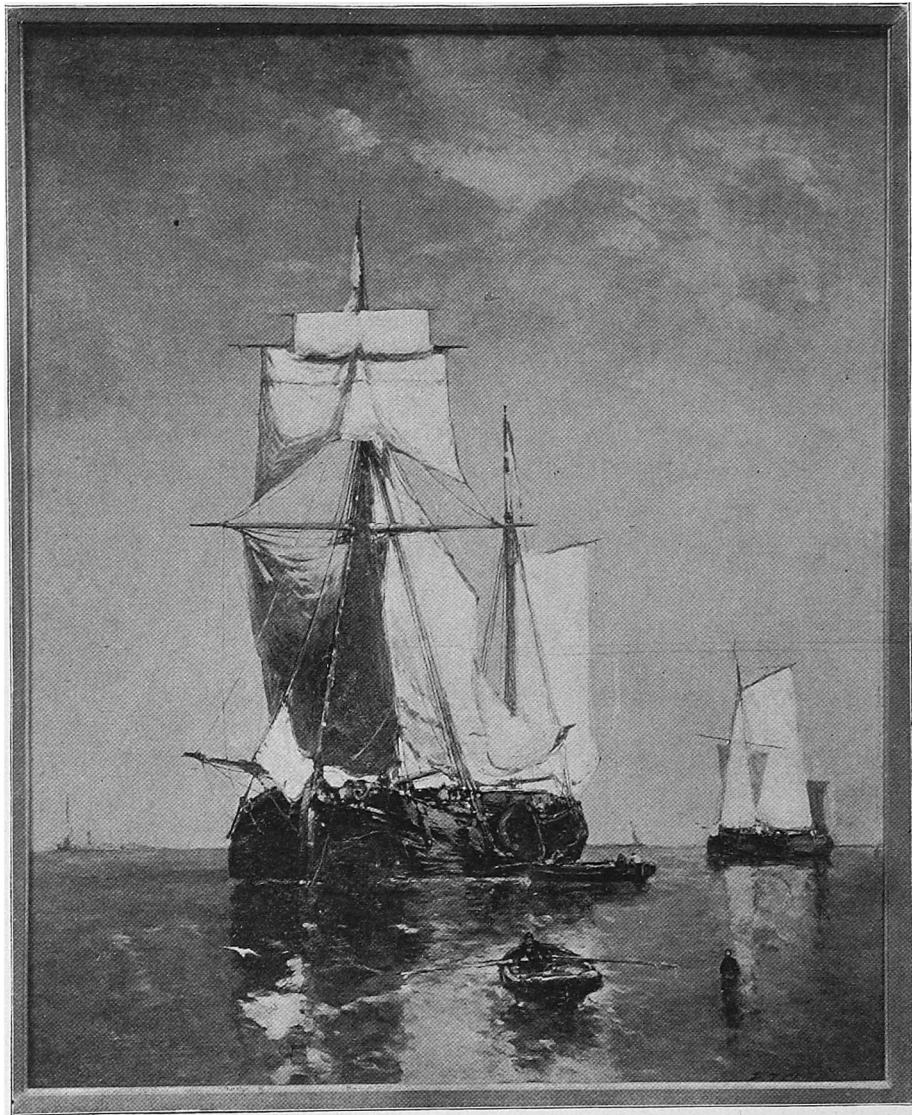
with amazing technical knowledge of the possibilities of water-color painting. Vibert is a satirist, as well as a comedian of the Molière type, and many of his pictures tell more than what simply appears on the surface. Having investigated the properties of colors, varnishes and canvases, he has embodied his results into a valuable handbook called the "Science of Painting," which is authoritative. His crusade in Paris against the adulteration of colors has resulted in better materials for the artist, while his own inventions of mediums, oils and varnishes are considered the best in



THE FORTUNE TELLER, BY CESARE DETTI.

use. This water color displays his masterly knowledge of composition, expression, strength and purity of color, with his sense of humor and abilities as a storyteller.

"The Wrestler's Challenge," by Munkacsy, made a sensation when it first appeared in Europe. It is in oil colors, and follows the style of the Munich school when bitumen was master of the palette. The *plein-air* painters of France, led by Bastien Le Page, have successfully overcome the dark-brown technic, and Munkacsy's painting and reputation have suffered



A SUMMER DAY IN HOLLAND WATERS
BY PAUL-JEAN CLAYS

in consequence. Fifteen or twenty years ago this famous painter of Hungary was a very conspicuous figure in international art. On his removal from Germany to Paris his studio was the center of fashionable art lovers. This life was too severe for the painter, his active brain gave way, and it is feared his remaining years will be spent in an asylum. His career has been brilliant, his productivity very great, and many collections both in this country and Europe are enriched by his genius. This picture is well placed for careful study and is a good example of his art at that period. His color became much fresher and more attractive later. The enormous composition of "Christ Before Pilate" is owned by Mr. John Wanamaker, of Philadelphia, and is well known through reproductions and public exhibitions.

Very different in style and color is the peasant girl, "In the Harvest Field," by Julien Dupré. Here we have a modern painter battling for the most advanced realism of effect of light and color. It is painted directly from nature in a high key, without sentiment or story, and is a good example of the modern technical picture. There will be a reaction from this sort of painting, for art for art's sake leaves the spectator, the lover of beauty and sentiment, too hungry. Art without emotion is like religion without charity. We develop and appeal to the intellect at the expense of the affections. Great art always touches the heart as much as it appeals to the head; art that does not is impotent and lifeless. We have divorced sentiment and science in all branches of the fine arts in our day, and the vitality that should arouse us to warm admiration leaves us cold and critical. Our American art will never be a real artistic expression until we can hear and feel the heart-throb of our active, progressive, liberty-loving life in it. The cold-blooded science of art will neither convince nor inspire.

Among our illustrations is "The Order to Mount," by Paul-Léon Jazet, painted in 1883. It is a clean-cut interpretation of sunlight, and in its day was something of a pioneer in a new field. Much more has been learned about sunlight since, for the shadows seem too hard and without enough breadth of effect. It is an interesting picture, and marks development in scientific painting.

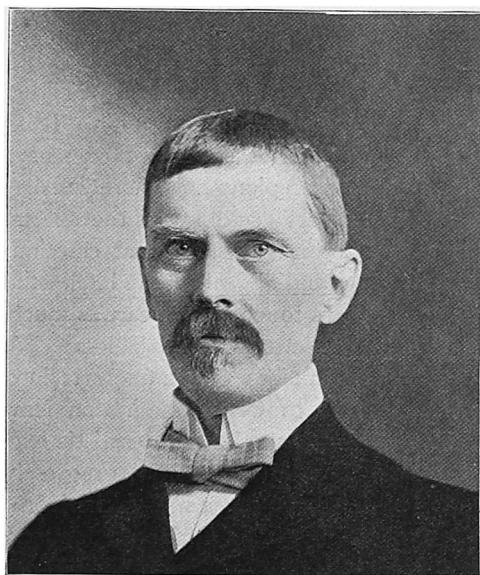
Paul-Jean Clays is a Belgian marine painter, and "A Summer Day in Holland Waters" — No. 91 — is a very good example of his art. His scheme of color is a rich, warm, reddish-brown, with soft yellows and blues, painted with fluency and breadth. His composition is always picturesque, and the general effect of his canvases artistic and attractive.

Space forbids further particular mention, although there are many pictures, not noticed, which are worthy both illustration and description. Enough has been suggested to give the reader an idea of the collection as a whole, and of certain characteristic pictures that stand out prominently

for varied excellencies. Among the artists represented and not heretofore noted are Zimmerman, Meyer Von Bremen, Charlemont, Alfred Stevens, Hans Makart, McEwen, Gabriel Max, Verboeckhoven (here illustrated), Jacque, Detti (whose "Fortune-Teller," characteristic of the present Roman School, is also reproduced), and others.

As a whole, the collection is valuable, and the well-lighted walls of the Art Institute are now permanently enriched through the generosity and public spirit of its lamented friend and patron, Mr. Albert A. Munger.

CHARLES FRANCIS BROWNE.



JOHN S. CONWAY, SCULPTOR.

THE MILWAUKEE SOLDIERS' MONUMENT.

A NOTABLE event in art was the unveiling in Milwaukee of the Soldiers' Monument by John Severino Conway, on June 28 last. The monument consists of a bronze group of four figures with a base and pedestal of granite. It is splendidly composed, and is a great creation, full of fire and action, and represents with the noblest expression the impetuosity of a "Victorious Charge" at its climax. Its military spirit is preserved even in such elements as the keeping of time in the forward movement, which carries the sentiment far enough to make one feel that these four